UPDATE

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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

View from John Brotman, Executive Director

It has been a few months since the OAC Board appointed John Brotman as Executive Director. Since the fall is the start of a new season for many arts organizations, it seemed like the right moment to sit down with John and talk about his vision for OAC.

This is a time full of opportunity for OAC. We have weathered the storms of the past and as we approach our 40th anniversary in 2003, I am excited about the prospect of working with artists and arts organizations to support projects that celebrate the legacy of public funding for the arts in Ontario.

We are living in a time of great societal change and all institutions are struggling to keep up with these changes. The communities we serve are increasingly diverse, and we want all members of the arts community to know that OAC programs are open to everyone and that we ensure diversity on our juries and advisory panels.

photo: Barbara Gilbert

Artists and arts organizations have shown themselves extremely resourceful and adaptable to the pressures they face. OAC's responsibility is to keep pace with change and make sure that our programs meet the evolving needs of the arts community as they emerge. For example, artists are working in new multi-disciplinary ways, many artists are incorporating new technologies, and the world of arts education is shifting to embrace lifelong learning.

OAC must focus on strengthening the arts community so that it has a stable base from which it carries out its activities. We must create alliances with other levels of government, with foundations, and with the private sector to support their connections to the arts community.

I have always been committed to helping creators find new audiences. That can range from ensuring that an individual performer has access to a presenter in northern Ontario, to encouraging public art galleries in programming that connects to all aspects of their communities. And since we support the creation of art, we must therefore also work with the cultural industries to find new ways to show and give exposure to that art.

I am confident that with OAC's dedicated staff and equally committed Board all of these things will happen. We are encouraging an integrated team approach when planning programs and

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John Brotman ***(cont.)***

looking at budget pressures. I have appointed ***Billyann Balay Director of Granting Programs*** *because of her in-depth knowledge of granting and understanding of arts issues.* ***Steven Campbell****'s new title,* ***Director of Community Partnerships****, reflects the broader mandate he has in seeking out and finding partnership opportunities throughout the province.* ***Jim Grace*** *will continue to provide stability and leadership as* ***Director of Finance and Administration****.*

John Brotman grew up in South Africa and went on to train as a musician in England, Belgium, and Italy. He emigrated to Canada in 1977 and became musician-in-residence at Keyano College, Fort McMurray, Alberta, where he organized many arts-in-the-community activities. After working for Alberta Culture in Edmonton, John joined the Canada Council's Touring Office as Music Officer where he created programs that supported regional networks and the development of touring across Canada. He then became the Ontario Executive Director of Jeunesses Musicales before joining the Ontario Arts Council's Music Office in 1989. As OAC's Music Officer, John worked closely with all areas of the music community in Ontario. He introduced the innovative Popular Music program in the 1990s, initiated the Changing Arts Practice workshops for orchestras in Ontario with the Guildhall School of England, and made OAC's music programs models of accessibility for all musical genres. In 1999, he was appointed Director of Arts Programs. John was named Acting Executive Director in December 2000 following the resignation of Donna Scott.

In Memoriam – Jan McIntyre

by Pat Bradley

photo: Berdj Daniels

Jan McIntyre, long-time employee of the Ontario Arts Council and staunch friend and defender of the province's theatre community, died early on Monday, August 6. She was 54.

A native of Scotland, Jan immigrated to Canada in the 1960s and settled in Toronto. She worked for the Ontario Arts Council for more than a quarter century, in a number of different positions, culminating in her appointment as Theatre Officer in the early 90s, a position she held until taking long-term sick leave in 1999.

She was well known across the province for her caring approach to being a public servant. She did not front a faceless bureaucracy, but rather worked hard to make OAC a welcoming place for theatre artists and companies. She cared deeply and passionately about the theatre companies she served and the artists she encouraged.

Aside from her compassion and work ethic, the quality the community knew her most for was her modesty. Early in 2001, when her retirement from OAC was announced because of her failing health, friends in the community planned a party to celebrate her contributions. Jan was pleased and overwhelmed, but couldn't figure out what she'd done to deserve it. (The party was postponed when she entered the hospital for what turned out to be the last time at the end of May.) She was equally baffled but deeply honoured by her receipt of a Harold, the alternative arts award, last May. She said, "But I was just doing my job."

Pat Bradley, OAC Theatre Officer, worked with Jan McIntyre, her long-time predecessor, during the nine years Pat was Executive Director of the Professional Association of Canadian Theatres.

Evolution of the Chalmers Awards

Last May 14, arts patron Joan Chalmers, C.C., O.Ont., took the arts community by surprise when she announced the end of the Chalmers Awards at her annual party in Toronto to celebrate the winners of the 2001 Chalmers Awards.

"I have always believed that philanthropy must be both fluid and responsive, and above all, it must be as creative as the artists we support," she said. "In keeping with that vision, I have asked the Ontario Arts Council to discontinue the annual Chalmers Awards and to redirect the capital to support a greater number of artists with smaller, more effective grants."

Over the summer, OAC convened three community meetings with representatives of the various arts disciplines to identify the current needs and issues in the arts community and receive recommendations for the future Chalmers Fund program. At each meeting a wide range of perspectives and ideas emerged. A number of people focused on the difference between grants and awards – the former supporting the creation of new work, the latter rewarding the excellence of work already created. Some people argued for the need to continue the awards in some form, given their historical significance, but to change them to ensure equity across all disciplines. Others felt strongly that the funds should be used to expand the existing Chalmers Performing Arts Training Grants to include all art forms and fill the real needs of artists' training and professional development. Another theme to emerge was the importance of using the Chalmers program to bring greater profile and public appreciation to an artist's work. Some of the broader discussions focused on how the program should fit with OAC's overall strategic direction as a provincial arts council.

OAC is currently finalizing decisions around the new Chalmers program and will make an announcement in the coming weeks.

The Chalmers Awards have been administered by the Ontario Arts Council since 1973. These awards and a related program of training grants have been funded through the Chalmers Family Fund.

Board News

photo: Bill Shawanda

OAC Chair Julia Foster visited with several Aboriginal Arts clients on Manitoulin Island this past August. Here she is pictured with performers from The Great Blue Heron Project. Funded through the Aboriginal Arts Projects program, this project was initiated by De ba jeh mu jig Theatre and involves young performers from the Grassy Narrows and Wikwemikong Reserve.

Former OAC Board member Peter Pennington passed away on September 22, 2001. The Fenelon Falls resident had resigned his Board position last August 2 due to ill health. There are now two vacancies on OAC's Board of Directors.

Last April, OAC's Board met in Sudbury – the first time the Board has held its bimonthly meeting outside of Toronto in many years. The Board hosted two receptions – one at the Art Gallery of Sudbury and one at Le Théâtre du Nouvel Ontario for Sudbury's arts communities – and attended a performance at the Sudbury Theatre Centre.

Evolution of the Chalmers Awards *(cont.)*

Ontario Contact Celebrates 30 Years!

Thirty years of *Ontario Contact* will be celebrated this November 7 - 10 at the Toronto Centre for the Arts (formerly the North York Centre for the Performing Arts). Over the years, *Contact* has helped Canadian artists gain access to touring markets in Ontario and throughout the country. In 1971, a little-known brass quintet was showcased at the very first *Ontario Contact* where they were heard by Elmer Iseler, conductor of the Mendelssohn Choir. As a result, Dr. Iseler invited the Canadian Brass on their first European tour, the beginning of a celebrated 25-year association with the choir.

A lot has changed since the first *Contact*. The marketplace is much more crowded, and our communities have become more complex and competitive. This year's *Contact* will open with *Linking With Your Community Resources*, a pre-conference workshop that stems directly from the *Report of the Arts in the Community Task Force*. The Task Force was struck two years ago to identify ways to make the arts more relevant and meaningful to the communities of Ontario. Since its inception, *Ontario Contact* has been a tool to help OAC fulfill its mandate of bringing the arts to all Ontarians. Bringing together the Task Force members and the touring community seemed to be a natural convergence. Task Force members and guests speakers will help presenters and artists look at how to link with their municipal and regional governments, other arts organizations, members of the education community, and other funders to ensure that the arts have a central role in their communities.

For registration details about *Ontario Contact 2001*, please contact Alison Jacks, Your Show Productions Inc. at 416-752-6340. For general enquiries, please contact Janice Lambrakos at 416-969-7429 (1-800-387-0058 ext. 7429) or visit the OAC Web site at www.arts.on.ca.

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More Transparency for Granting Process

As of September 1, 2001, arts organizations applying to advised granting programs will receive the names of advisory panel members, as well as all grant amounts from the specific competition when they are notified of their grant results. This change brings harmony to the OAC's two granting assessment bodies – juries and advisory panels – and provides more transparency to the grant assessment process for arts organizations.

OAC granting officers assemble advisory panels to assess grant applications from arts organizations. These panels are generally made up of arts professionals, artists, and volunteers with arts organizations in their communities. Advisors provide advice and help set priorities in many granting competitions but do not make grant decisions. Officers make final grant recommendations to the OAC Executive Director and the OAC Board based on advisors' comments, OAC priorities, the program budget, and the number of applications to the program. Until this change, advisory panels were identified only when OAC's annual report was published following the end of the fiscal year.

All grants to individual artists and project grants for organizations are assessed by juries of working artists or arts professionals. Officers assemble the juries who meet and evaluate the applications and make the final decisions. The names of jury members and the grant amounts are public once the results are communicated to applicants. Most OAC granting programs are assessed by juries.

Staffing Update

Ingrid Mayrhofer has been contracted as OAC's Acting Community Arts Officer. Ingrid's breadth of experience in the field will contribute to OAC's examination of how best to support multidisciplinary and community arts activity. Ingrid was Program Director at A Space from 1990, where she programmed a diverse range of community arts projects and exhibitions. Ingrid is also a visual artist who has received a number of grants and awards from the Canada Council, Toronto Arts Council, Ontario Arts Council, and several other organizations.

Susan Cash has accepted a contract with OAC as Acting Associate Dance Officer. Susan will be at OAC two days a week, administering the Dance Initiatives program. Susan is a senior choreographer with over 20 years of creation experience and a teacher with long-standing ties to the University of Waterloo and York University. She is the outgoing Chair of the Board of Dance Umbrella of Ontario.

Carolyn Gloude has joined OAC as Executive Assistant to John Brotman, replacing Merlin Watkin, who left last May. Carolyn was most recently Executive Assistant to Elizabeth Bradley, former CEO of the Hummingbird Centre. She has a diploma in technical theatre production and has also worked at Livent and Opera Hamilton.

Neva MacLeod has accepted the position of Assistant to the Director of Community Partnerships. Neva has extensive experience in arts administration. She was Box Office Manager at the Pantages Theatre, Executive Assistant to the President of Accent Entertainment (a film producer), and Office Manager for a large talent agency.

Christina Weekes has been confirmed as the Program Assistant for the Dance, Aboriginal Arts, and Community Arts programs. Prior to her arrival at OAC, Christina worked for Canadian Imperial Bank of Commerce in a number of positions, ranging from Customer Service Representative, to Financial Service Associate, to Personal Banking Associate/Assistant Branch Manager.

Linda England, Human Resources manager since 1988, has left OAC to do H.R. consulting work as well as pursue other interests. Linda has been an invaluable member of OAC's management team and has provided knowledge and expertise through many years of change.

Arts Education Program Broadened

OAC's Arts Education Projects program (formerly known as Arts Education - Special Projects program) has been opened up to embrace lifelong learning. This program will support projects that link artists and learners of all ages both within and outside the educational institution setting. Individual professional artists, artist collectives, registered not-for-profit arts organizations, as well as non-arts organizations involved in arts education in Ontario are eligible to apply for a range of activities.

For more information or details about the November 1, 2001, program deadline, please contact Marlene Chan, Arts Program Officer – Awards & Arts Education at 416-969-7428 or 1-800-387-0058 ext. 7428.

Artists' Film and Video Program Change

OAC has raised the budget ceiling from $200,000 to $300,000 for projects in the Artists' Film and Video program. This change reflects the reality of the costs related to independent film and video production and brings OAC's program into line with other funding programs. The change, however, does not affect the grant amounts or the program criteria. The AFV program supports a wide variety of genres including drama, documentary, and experimental and hybrid creations.

The next deadline for this program is October 15, 2001.

Awards

Students from Fielding Drive Public School in Ottawa, Ontario, celebrated Canada Book Day (April 23) by selecting authors **Janet McNaughton** for her book *The Secret Under My Skin* and **Stephanie Simpson McLellan** for *The Chicken Cat*, illustrated by **Sean Cassidy**, as winners of the 2001 **Ruth Schwartz Children's Book Award**.

The **2001 Chalmers Awards** winners were celebrated on May 14, 2001, and each winner received a $25,000 cheque. The winners are the following:

Painter, **Guido Molinari**, Montréal, Québec – *Jean A. Chalmers National Visual Arts Award.*

Wood and mixed media artist, **Gordon Peteran**, Toronto, Ontario – *Jean A. Chalmers National Crafts Award.*

Édouard Lock, choreographer, Montréal, Québec – *Jean A. Chalmers National Dance Award.*

Ben Heppner, tenor, Toronto, Ontario – *Jean A. Chalmers National Music Award.*

Claire Hopkinson, General Manager, Tapestry New Opera Works, Toronto, Ontario – *M. Joan Chalmers National Award for Arts Administration.*

Albert Schultz, Artistic Director of Soulpepper Theatre, Toronto, Ontario – *M. Joan Chalmers National Award for Artistic Direction.*

Filmmaker **Stéphane Drolet**, Montréal, Québec for À l'abri du temps/Time and Away – *M. Joan Chalmers Documentarian Award for Film and Video.*

Floyd S. Chalmers Canadian Play Awards

Belle, written by **Florence Gibson**, directed by Ken Gass, produced by Factory Theatre.

Radio :30, written by **Chris Earle**, directed by Shari Hollett, produced by the night kitchen.

Building Jerusalem, written by **Michael Redhill**, directed by Ross Manson, produced by Volcano.

Heaven, written by **George F. Walker**, directed by George F. Walker, produced by The Canadian Stage Company.

Chalmers Canadian Play Awards: Theatre for Young Audiences

Pop Song, written by **Sean Reycraft**, directed by Michael Waller, produced by Theatre Direct Canada.

The Star Keeper/Le Porteur, storyboard by **Richard Lacroix**, **André Laliberté**, and **Richard Morin**, directed by André Laliberté, puppet design by Richard Morin, produced by Le Théâtre de l'Œil.

On May 18, 2001, sound technician **Derek Bruce** was presented with the 2001 *Pauline McGibbon Award.*

For information about awards and prizes, call Marlene Chan, Arts Programs Officer at 416-969-7428 or 1-800-387-0058 ext. 7428.

Cette publication existe également en français.